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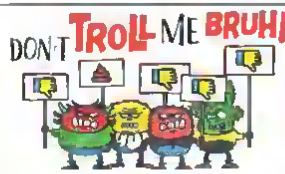

"No engagement on website and no engagement on Facebook — yet huge numbers from Reddit? I don't get it."
—Vincent Conde, commenting on Josh Chesler's "Liz Parr Fights to Build an Old-School Boxing Club for Long Beach"
We respond: Here's some engagement for ya. How's Phil Bacerra doing?

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Welcome to the Twilight Zone

How an OC judge tried to send a man to prison for nearly a decade for not being in two places at one time

ILLUSTRATION BY MICHAEL ZIOBROWSKI

Fifty-five years after Rod Serling stopped producing *The Twilight Zone*—whose scary plots the website IMDb.com described as "ordinary people ... in extraordinarily astonishing situations"—Orange County's criminal-justice system continues to create fitting scripts for the series.

This latest story involves 37-year-old Jordan Ali Stone, and let's get these likelihoods out of the way: Stone's not exactly ordinary, and you probably won't like him. You may even smile that officials made his life as difficult as possible by sly, extrajudicial means.

The 6-foot-1-inch, 280-pound Stone is a former Louisiana college-football star who had a brief stint in the NFL. He's also a convicted pimp. Worse, he pimped the mother of his kid.

moxley CONFIDENTIAL

»R. SCOTT MOXLEY

An on-the-ball member of the Orange County Human Trafficking Task Force converted a routine, 2014 jaywalking incident into unraveling Stone's prostitution racket. He'd moved from Illinois to Irvine to work at a car dealership, but, along with his nephew, he ended up selling the sex services of two women—Ashley and Megan—at a seedy motel on Costa Mesa's Harbor Boulevard.

In a negotiated deal, Stone pleaded guilty in November 2014 to reduced charges, and a judge stayed a stiff prison sentence. Instead, he was ordered to spend about 10 months in jail, undergo three years of formal probation and report to a probation officer within 72 hours of his release from custody.

Two months later, our local criminal-justice system initiated the kind of tale *Twilight Zone* fans can appreciate. Without releasing him from custody, Orange County Sheriff's Department (OCSD) officials sent Stone to Illinois, where he faced another warrant. There, Stone was placed on parole and ordered to remain in the state. He complied, went to school to get a truck driver's license, stayed crime-free, took care of a 9-year-old son as a single parent, expressed remorse for his past conduct, and eventually called OC probation officer Jason Doud to provide contact information for himself as well as his Illinois probation officer.

But Stone, a U.S. Navy veteran who served four years in Middle East combat zones, faced a ridiculous dilemma. If Illinois officials ordered him not to leave under threat of severe punishment and California officials demanded he report to Santa Ana under threat of severe punishment, what was he supposed to do?

The Orange County bureaucratic-bullshit machine kicked into high gear. Doud, who'd spent months insisting he had no idea of Stone's whereabouts, formally accused him of failing to report in person, which prompted the revocation of his probation and a new felony arrest warrant. Deputy District Attorney Daniel Veron pressed for a prison punishment for the infraction, and Superior Court Judge Robert Fitzgerald, who has a history of committing unconscionable acts on the bench, stayed true to form, showing no hint of empathy.

After Stone turned himself in to Illinois officials in September 2016 for the OC warrant and local taxpayers were forced to pay for his airfare to California, Fitzgerald acted baffled by the defendant's claim of having been placed in a predicament. He also claimed he couldn't "understand" a defense attorney's explanation of what had transpired. Agreeing with Veron that a violation is a violation, regardless of the factual circumstance, the judge ordered Stone sent to prison for a whopping nine years and four months.

In late December, the California Court of Appeal rejected Fitzgerald's moves.

"It is obvious from the allegations of the [appeal] that [Stone] had not absconded," justices Raymond Ikola, Eileen Moore and Thomas M. Goethals ruled. "He was in custody in another state. To the extent the probation officer could not determine the defendant's location by asking the jail personnel, the fault plainly did not lie with the defendant. The jailer's failure to have a record of the state to which the defendant had been transported cannot be the basis to charge a willful violation. He had not willfully failed to apprise his probation officer of his location. Anyone in the defendant's position would assume the Orange County Sheriff's [Department] knew exactly where he was."

The panel concluded that Fitzgerald twice violated Stone's rights in the process and vacated the prison punishment.

RSCOTTMOXLEY@OCWEEKLY.COM

POLITICAL FOOTBALL
» STEVE LOWERY

League Championships Edition!

NEW ENGLAND PATRIOTS VS. KANSAS CITY CHIEFS

Root for: Kansas City. This is where this column doesn't live up to its original purpose of selecting rooting interests based solely on the social/political landscapes of where the teams are based. If we went with that, we'd tell you to root for the Patriots so fast it would make your angry, Catholic You-Think-You're-Better-Than-Me? head spin. New England is home to the Kennedys, Bernie Sanders and Elizabeth Warren. Yes, it's also home to an odd and virulent type of racism that some have said is as bad as anything found down south. Some say that's inevitable since Boston acted as a main landing point for so many immigrant groups. Others say, "What the fuck are you looking at?" Kansas City *is* a southern city dressed up to look like a border town. Yes, some great jazz and barbecue have come from there, but it is also home to a kind of recognizable and virulent type of racism, as well as provided safe harbor to such miserable human miseries as Rush Limbaugh and Dr. Phil. Still, all that being said, Patriots suck.

LOS ANGELES RAMS VS. NEW ORLEANS SAINTS

Root for: Los Angeles. This is where we admit we know that many of the people who read this column are in Orange County. And we know that a good deal of you dislike Los Angeles with a passion—in fact, you think by residing in Orange County, you are a living affront to all things Los Angeles. It's so cute you think that, but the next time you're sitting on one of the lugubrious freeways that surround the county, let it run through your mind that you have become Los Angeles' destroyer of hope. Traffic? Check. High crime, usually perpetrated by the police? Check. Democrat domination of congressional delegations? Well, no. This is where you are different than Los Angeles because Los Angeles actually has a Republican representing part of it. Orange County, you, on the other hand, are all blue. Good on ya, comrade. It's time you embrace your inner—and outer—Los Angeles, and you can start by cheering for the team that used to call Orange County home. You know, just like you did before you became LA.

LETTERS@OCWEEKLY.COM

Bible Thumpers

» MATT COKER

Huntington Beach City School District (HBCSD) is being sued in Santa Ana federal court because an elementary school principal allegedly barred two students from passing out fliers promoting "Bring Your Bible to School Day."

However HBCSD Superintendent Gregg Haulk counters the complaint contains "inaccuracies," that the second and fourth graders were merely directed to follow standard procedures when it comes to distributing materials on campus, and that the boys *did* pass out fliers once those rules were explained to their parents.

Freedom X, a Los Angeles-based group dedicated to "protecting conservative and religious freedom of expression," filed the suit Jan. 7 on behalf of Jason and Holly Bausch. It alleges that 8-year-old Neka and 10-year old Micah Bausch sought permission to distribute fliers that promote the Focus On the Family sponsored event during lunch and recess at John R. Peterson Elementary School.

However, Peterson Elementary Principal Constance E. Polhemus allegedly told the boys' mother, "As a public school, we cannot approve the distribution of religious materials to students during school hours," charges Freedom X, which claims the Bausch boys' rights to free speech and free exercise of religion under the First Amendment to the U.S. Constitution were violated.

"Principal Polhemus and the Huntington Beach City School District are about to learn a hard lesson in constitutional law," vows Bill Becker, Freedom X's president and chief counsel. "Students, regardless of grade level, have a First Amendment right to express a religious viewpoint to another student, including the right to distribute religious fliers, without fear."

Becker then piles on: "One wonders how school administrators come to believe that the voluntary expression of religious viewpoints in a public school is somehow forbidden but everything else (including the perverse indoctrination of LGBT propaganda) is permissible."

Haulk maintains that it is HBCSD policy to preview any fliers—religious or otherwise—that might be distributed on any district campus, and if the material is approved, "the school provides direction in regards to the distribution so it does not create a disturbance to our learning environment." Claims the Bausches were not allowed to distribute their fliers are "not accurate," Haulk says, because after the Bausch family was made aware of the proper procedures and the school checked with the superintendent's office, permission was granted and the boys passed out materials at Peterson Elementary the next day.

"Huntington Beach City School District is disappointed that this complaint was filed," says Haulk, who believes the HBCSD actions "were appropriate" and the students' constitutional rights were "in no way" violated.

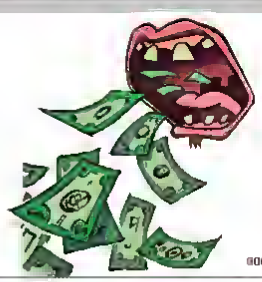
MCOKER@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Yankee, Go Home!

Yo dude with the cool sunglasses at my favorite coffee shop. You may not realize it, but complaining about having too much money is NOT a problem. Do us all a favor, and go back to Connecticut!



BOB AUL

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MARCHING FORWARD

OC Women's March reflects on its years of organizing — and how this year's event will be better than ever

BY AIMEE MURILLO

On a cold, early Saturday morning in January 2017, an estimated 20,000 people gathered by the French Street plaza in Downtown Santa Ana for the first OC Women's March. The local contingent of the nationwide Women's March that was sparked by the election of Donald Trump as president of the United States united an unprecedented amount of people under the banner of resistance and solidarity for social-justice causes. A second march took place a year later, with around 25,000 attendees who were just as angry and raw as the year prior.

We're now about to enter the third year of Trump's regime, and the never-ending news cycle constantly churns doom, but the organizers of the OC Women's March are optimistic their continued efforts, including this Saturday's event, will mobilize more people to get involved with their community and vote come 2020.

OC *Weekly* spoke with three OC Women's March organizers about past marches, the changes that have taken place and this weekend's event. Ada Briceño of Unite Here and chairwoman of the Democratic Party of Orange County; Jennifer Beuthin of the Orange County Employees Association (OCEA), Gabriela Gonzalez of Casa de Familia, and OC Women's March publicist Nichole Ramirez, from Planned Parenthood, have all been involved in one way or another with community organizing for years.

This interview has been edited for length and clarity.

OC WEEKLY *Let's tread back to the beginning and remember how this event came about as a grassroots protest to the fact that Donald Trump became president, noted what a racist and misogynist he is, etc. At the first event, there was a really righteous air of solidarity that came out, and two years later, Trump is still in office and plenty of horrendous actions have happened that have done real damage. I have a two-part question. How do you, as organizers, stay positive amid that reality, and how do you focus or plan your events to keep people staying positive as well?*

ADA BRICENO I just feel like it's an amazing time to be an organizer. It's an amazing time to be a leader in Orange County. I can't express enough the enthusiasm I feel to see more than 30 organizations come together this year again to make sure we move forward in 2020. The reason why is because we saw the huge blue wave happen throughout, the energy and enthusiasms that many of us on the ground have been building throughout the years—but most important, the past two years. I believe it was propelled, in a big part, because of the Women's March. It allowed us to come together, to understand that we were broader than a few folk and a few usual suspects that have been organizing in Orange County. It just paves the way for our victory here.

JENNIFER BEUTHIN I think the first year for the march was an awakening and a call to action. Orange County has been the model across the country of what the power of that solidarity and continued activism can create.

There is so much momentum here in terms of what we've been able to do, both electorally in this last election and also in community building where people who maybe had never been involved in engaging in civic activism came out together and learned how they could make an impact and a difference in their community. Because that momentum has continued throughout these two years.

The way that you asked the question—how do you keep people engaged and involved?—that's actually not the question that we have to ask as people who are organizing because that activism and that spirit is here in Orange County. We are living it. We saw it in November, and it is reflective in the really broad coalition of community groups that have continued to expand and diversify, that are wanting to participate and continue that momentum into the years to come.

It's not a dilemma like when you think about what Orange County used to be, when it was the stronghold for ideologies that were anti-women, anti-choice, anti-LGBT, anti-immigrant, anti-everything and you're sort of scouring to figure out who else can stand together to fight back against this stuff. Now we're in a moment in which everybody wants to jump in and continue to transform where we live. That's inspiring not only here, but also, I think, to people everywhere.

Looking back on the first march and the first rally that happened, how did it match your expectations? Did it surpass them, or did you guys feel fairly confident that it was going to be a success?

BEUTHIN It was the most amazing experience ever. It was so phenomenal. We definitely didn't think we were going to have that many people. It was overwhelming in the most positive [sense], it was like a life-changing experience. I know that sounds trite, but it was absolutely amazing. It definitely overwhelmed us, and it was just the most fantastic thing ever.

BRICEÑO For me, as an organizer on the ground for 27 years, I never believed or imagined I would see something like this.

I never thought that Orange County could see something so humongous and that it would be led by women. That was definitely something that exceeded my expectations. The results that came out of that—not only the vote, but also the amount of women who ran. The people who said, "I'm going to run because I went to the march." People who voted just because. Not only the day that we were there, but also the results afterward, the unity that came with that—the relationships that were created after the march were extraordinary and long-lasting. I never thought that would happen.

GABRIELA GONZALEZ I was actually out of the country at the time, so it was really frustrating to watch it unfold online while not being here for that first march. It was really exciting also to get the live video and the photos. I cried. I want to

cry right now, thinking back.

All of the women in my family—[except] for my mother, who's far away—participated. For me, personally, that was so exciting because that's something we normally see happen in other places such as Los Angeles or Chicago or New York or somewhere, another place in the world. Here we see this type of activism that's women-led, as we've said, from Orange County, The Orange Curtain. That was super exciting. And then to have these amazing Latina women from my life participating. Just seeing my 8-year-old niece [involved] was just awesome. That was cool.

BEUTHIN I had a similar experience. I remember walking around the corner to get to the beginning of the march and being completely overwhelmed by how many people were there, to the point of tears. And then as we were marching, seeing families turn the corner and have the same experience that I had, it was like this recognition of "Oh, my gosh, I'm not alone" and 'Oh, my gosh, I'm not powerless."

It's not just a thing to say that it was an awakening; it really, truly felt like an awakening in a visceral sense. For me, for all the people I saw there. For those of us who've worked in activism and civic engagement for a long time, I think there are people in our circles who are really engaged and active, and then there's, like, [people from the different] lives that you have, where you're with family or you're with friends whom you grew up with, maybe, who are doing different things or in different phases in their life, and, again, to feel that everybody was awakened and talking about this and felt empowered by it was a total key change here.

Just listening to you guys saying how overwhelming the first event was, has that been inspiring people to want to join in with the organizers of the Women's March, or has that affected fundraising efforts in any way?

BRICENO I believe that a coalition has grown as the years have moved. Last year, there was a big effort to make sure we invited people of color in a more intense way to the second march. So as a result, we saw a whole lot of other folks come to the table to organize it. And we saw this again this year. Yes, we have different partners, we have additional partners. People want to get involved. It is transformative.

GONZALEZ I think a lot of groups are getting involved within their own organizations to support and do things such as organizing their own groups to come out and march or doing sign parties. We have the Native American women who have planning meetings just for the march so they can get organized. I think that's really beautiful, too.

So as organizers, how do you intend to make the OC Women's March and rally reflective of the needs of the vulnerable communities within OC, specifically?

"We want to welcome and include everyone who wants to see a more inclusive United States and better government."

BEUTHIN I think that one of the things we're really excited about this year is this march. We've got signs and a tag line that asserts that this is our movement and it's our time. Within that, we've really been intentional about an inclusive march that not only creates space for everyone to come together and share in solidarity in our issues, but also to do it in a way that is acknowledged within the march.

Last year, there were a ton of different speakers who spoke at the beginning and at the end of the march. We loved that, and that was awesome. This year, I think there is an intensive purpose of bringing all of that and integrating it into the march, so that rather than listen to a bunch of people speak, within the march there are different groups that are expressing their purpose for being part of it.

For the folks at OCEA, who I've had the privilege of representing all these years, I know that we've really been fighting for equal pay because women in Orange County make less. The pay gap is greater in Orange County than any other county government in the state of California, according to a recent audit. We're fighting for child care for workers because, God forbid, you be able to come back to work, and then see your kid and have a smooth transition when you come back. They're building all these million-dollar buildings down in the civic center, so why not put that in?

There are other communities who share in solidarity in those values also coming to the table with other issues.

In terms of being targeted by racist attacks, whatever it is, there are spaces in the march for people to assert what brings them there and to be acknowledged for it and to stand in solidarity with their sisters and brothers as we walk through the streets of Santa Ana.

BRICEÑO I would say that we're reaching out, right? We have our fliers in multiple languages. We are going into schools, into high schools, into colleges. We're reaching out. We did a canvass for small businesses around the area to understand what we're doing and to make sure they know and they're a part of it. But we're also speaking about it in neighborhoods. We're speaking to janitors, we're speaking to grocery workers, [and] we're speaking to hotel workers. Labor is gonna be well-represented. Many of the folks who are on the committee are organizers, so you have the Arab-Muslim community represented, the Native Americans represented. The goal is to make sure they are coming out in great numbers to the march.

NICHOLE RAMIREZ I think what's really cool to demonstrate is the fact that we're bringing everybody in, especially on the organizing side. It's just something really small where we decided this year, instead of having our meetings in the middle of the day, when some people may not be able to get to them, we've been varying them. Sometimes, we'll have them in the middle of the day; other times, we'll have them at night and sometimes on the weekend to ensure that everybody is able to make it, so that it's not just for people who are working the standard 9-to-5. I think that even that small change allowing us to bring more people to the table demonstrates that.

BRICENO And we're also reaching out to Spanish press, different news sources in various languages to make sure that Orange County is represented.

GONZALEZ That's huge because there's a huge number of Latinos who are here on the site for the march in Santa Ana who reside here. Also, we're inviting our victims and survivors to march under the banner of our movement, our mental health. Seventy percent of the clients we

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MARCHING FORWARD

» FROM PAGE 9

serve [at Casa de Familia] are victims of horrific crimes, and much of them are women and girls. We're really excited to be able to allow this opportunity for our survivors to have a voice as well in the community and to feel that they have a safe place to express themselves

what's so exciting about this, that people are coming out and participating. There's always going to be that insistence on negativity and hate, but I think the response from Orange County with the Women's March in the form of positive influence is so much greater. And that's what makes this so exciting.

In regards to the Women's March Inc. and how two of the organizers were seen attending a rally from Louis Farrakhan, it surprised me just to see that other Women's Marches straight up canceled their events, in efforts to hold accountable Women's March Inc. far presumably being closely tied to him. I know you guys have stipulated that you're independent and you don't receive any funding from [Women's March Inc.] but just from the public consciousness, did it seem as if [that alleged link between the Women's March Inc. and Farrakhan] harmed your cause as well?

"All the issues that are cared about, we have to join and speak with one voice if we're going to make sure we get through them."

A lot of those things that you guys are doing to bring in a diverse crowd is really gratifying to hear. It's actually kind of related to my next question, which touches upon how, as you are probably aware, the biggest and largest criticism about the first Women's March nationwide was that it seemed to prioritize the presence and voices of white, cisgender women, or that for white, cisgender women, it seemed as if it was just another day to hang out or whatnot. The pussy hats seemed to really irritate people. Hearing that you guys are working hard to include people from diverse backgrounds and a huge labor, working-class background, it seems as though you are really addressing that head-on. How would you respond to that continuing stigma or reputation that people have that gives people of color or transgender people a little pause to embrace the Women's March?

BRICENO For me, all the issues that are cared about, we have to join and speak with one voice if we're going to make sure we get through them. Bringing your voice to the space is crucial because I'm sure those are the issues that are important to the folks who have been disenfranchised or don't have a voice. We are going to speak that voice

The Women's March has been very open and very clear about uplifting rights of LGBT, uplifting immigrant rights, uplifting women's rights, and so that is the forum. It is their space, and we want to welcome and include everyone who wants to see a more inclusive United States and better government. I would just say that we are inviting everyone because we believe that everybody's voice should be heard and that everybody should march together

GONZALEZ Also, there's always going to be criticism. As Ada would say, there's the opportunity for people to do the work. It takes a lot of work to put on this march as well. There's gonna be people who are criticizing and not participating, but definitely the doors are open to everyone to participate. And that's

BEUTHIN I actually think the discussions that ensued once this national issue took place strengthened our local march because the comments that were made at a national level really did raise some of the questions that you asked in your last question about different communities that might not feel like this march is for them. It created space for us to talk about—with a really broad, diverse group of women and men—how we wanted to assert that this march actually is for everybody and what it is we stand for. We went through that process all together, that's how we ended up coming up with a statement [shared on the OC Women's March main

Facebook page] and how we ended up thinking about other things that we were gonna do to promote inclusivity in a way that maybe wouldn't have been spurred as much if we hadn't had the opportunity to have this conversation.

I think that it was maybe even more important because of where we live in Orange County, understanding the county's past. It was just a couple of years ago in Anaheim that there was a KKK rally. Some of these hate groups are recruiting people, and hate crimes occur on a very broad basis. There are issues here that we need to address. And so, for that reason, it was even more important to everybody that we hold the march and that we assert that we're holding it in unity and that we stand against bigotry and hate in all of its forms, whether it's targeted at the LGBTQ community or the Jewish community or the immigrant community or any community. We're really proud of that. I think everybody who went through that process is really proud of that, and I think that only made our march stronger.

All right, so let's pull it down to the present and the future to get to where your head space is at for the upcoming march and rally. It seems as if you guys are excited and you have a lot going on and a lot planned, and there's a lot to celebrate, including the fact that Democrats won big at the recent midterm elections. I was just wondering what sort of programming we can expect for the Jan. 19 rally?

BRICEÑO One of the things we want to focus on, as Jennifer said, is having the most colorful march that we have seen in Orange County. Our focus is going to be on the march. It's going to be colorful—literally colorful, right? And diverse. But we are less about a program, we are more about what happens in the march. We're going to have very few speakers, and everything is going to go into the march.

And what would you say to somebody who's never attended but plans to attend this year?

BEUTHIN Get excited. It's going to be so much fun. Wear comfortable shoes, wear sunscreen, bring some friends, make sure you have your sign—and just get pumped up and ready to feel empowered.

AMURILLO@OCWEEKLY.COM

For more information on the Jan. 19 OC Women's March, visit www.ocwomensmarch.org

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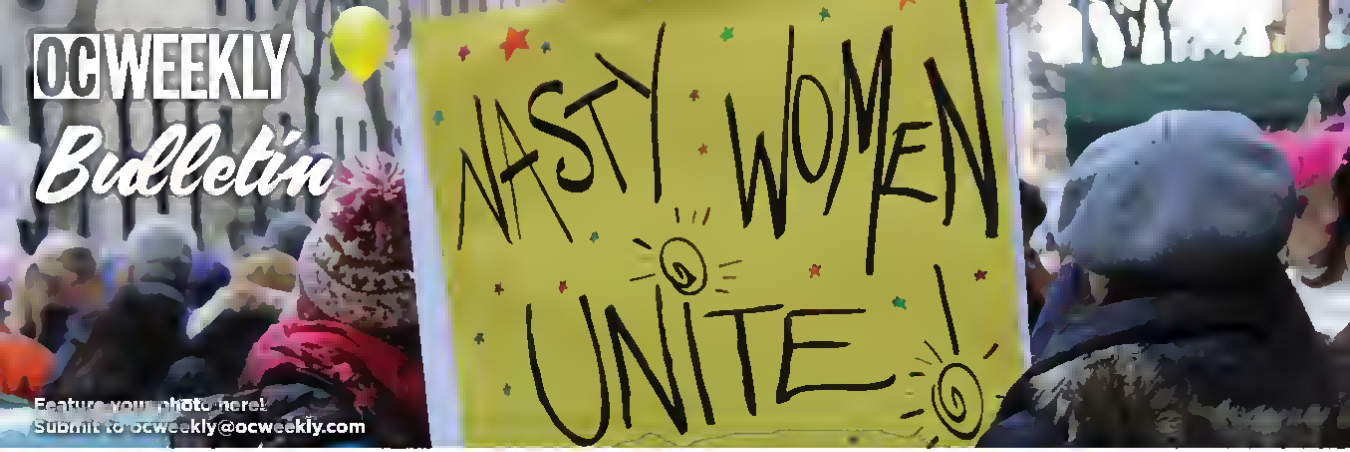
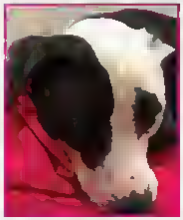


Upcoming Events

1st Anniversary LibroMobile Literary Arts Festival
By LibroMobile
Saturday, 1/19, 12PM-8PM
Free Event, All Ages

Oldies N' Chill w/ Chris Toledo at Marty's on Newport
Sunday, 1/20, 11AM-5PM
Free Event, 21+

Messages



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PARTY LIKE IT'S 1899

JULIETA CERVANTES

fri/01/18

[FILM]

Open Your Mind

Crumbs

Every third Friday of the month, Fullerton Museum hosts a screening of a mind-expanding, consciousness-building, avant-garde film. Selected by local filmmaker Steve Elkins, who previously hosted themed monthly screenings at the Hibbleton Gallery, this month's film is Ethiopia's reputed first science-fiction film, 2015's *Crumbs*. Quiet junk collector Gagano's daily minutiae is interrupted by a spaceship that turns on after years of inactivity in the sky. He then journeys through the ruins of post-apocalyptic Ethiopia for a way into the ship. Drinks and treats are available for purchase, and an audience discussion takes place after. You can bet there'll be a lot to talk about.

Crumbs at Fullerton Museum Center, 301 N. Pomona Ave., Fullerton, (714) 738-6545, www.cityoffullerton.com. 7 p.m. $8–$10. —AIMEE MURILLO

[NIGHTLIFE]

YOUR TIME TO SHINE

Punk Rock Karaoke

Do you enjoy singing pop tunes with the muzak accompaniment of a karaoke machine? If so, then this probably ain't for you. Since 1936, the Wayfarer has been hosting punk-rock karaoke nights, and it's time to really get the party started. Tonight's stage will host a live band composed of musicians from actual punk-rock bands—guitarists Greg Hetson (Bad Religion, Circle Jerks) and Stan Lee (Dickies), drummer Damn Pfeiffer (Goldfinger), and bassist Randy Bradbury (Pennywise)—plus willing participants who step up, name their preferred tune, then demonstrate their vocal chops.

Punk Rock Karaoke at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com. 8 p.m. $10. 21+. —SCOTT FEINBLATT

sat/01/19

[PERFORMING ARTS]

Goth Theater

The Black Cat

The Long Beach Opera collaborates with Musica Angelica Baroque for this U.S. premiere production of Edgar Allen Poe's famous short story "The Black Cat." In Poe's dark, phantasmic tale, a nameless man relays haunting events involving arson, a black cat and the death of his wife. The multimedia production features original music by David Sylvian and a selection of Bach's most beloved arias melded into a cinematic mash-up of video projections, dancers, singers and musicians to create a tormenting hallucinatory experience worthy of Poe's mysterious and macabre nightmares.

Long Beach Opera presents *The Black Cat* at Beverly O'Neill Theater at Long Beach Convention & Entertainment Center, 300 E. Ocean Blvd., Long Beach, (562) 856-1999; www.longbeachopera.org. 7:30 p.m. $49–$150. —SR DAVIES

[LITERARY EVENTS]

LET'S GET LIT!

LibroMobile Literary Arts Festival

Founded by SanTana author Sarah Rafael Garcia, the LibroMobile celebrates its first anniversary with a literary-arts festival. The day-long program offers drag queen storytime, live readings, music and more! Plus, the inaugural Modesta Avila award, named for OC's first convicted felon who challenged the Santa Fe Railroad's plans to run through her family's land with a clothesline protest in San Juan Capistrano, will be bestowed upon former SanTanera, poet and creative-writing professora Emmy Perez, who doubles as keynote speaker for the event.

LibroMobile Literary Arts Festival at LibroMobile, 220 E. Fourth St., Ste. 107, Santa Ana, (657) 205-9907, www.facebook.com/libromobile. Noon. Free. —GARRIEL SAN ROMÁN

sun/01/20

[CONCERT]

Bombing the Twist

The 5.6.7.8's

The 5.6.7.8's do wild rock & roll with style so potent it could maim or kill in large doses. That screen-searing live performance in Tarantino's *Kill Bill Vol. 1* was a perfect showcase for their go-for-broke sensibility, and after 30 high-octane years in the world, they're less a band than a force of nature. Alex's Bar is as appropriate a venue for them as the law will allow, and the support bands are more than worthy. Wild Records' ferocious rock & rollers the Rhythm Shakers and the snarling garage-soul outfit Los Hurricanes, who would've made $1,000 45s on the Faro or Linda labels if they were around circa '66, but who make million-dollar smash hits (emphasis on *smash*) instead.

The 5.6.7.8's with the Rhythm Shakers, Los Hurricanes, and DJs Polyester and Master Droog at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, alexsbar.com. 8 p.m. $15-$17. 21+. —CHRIS ZIEGLER

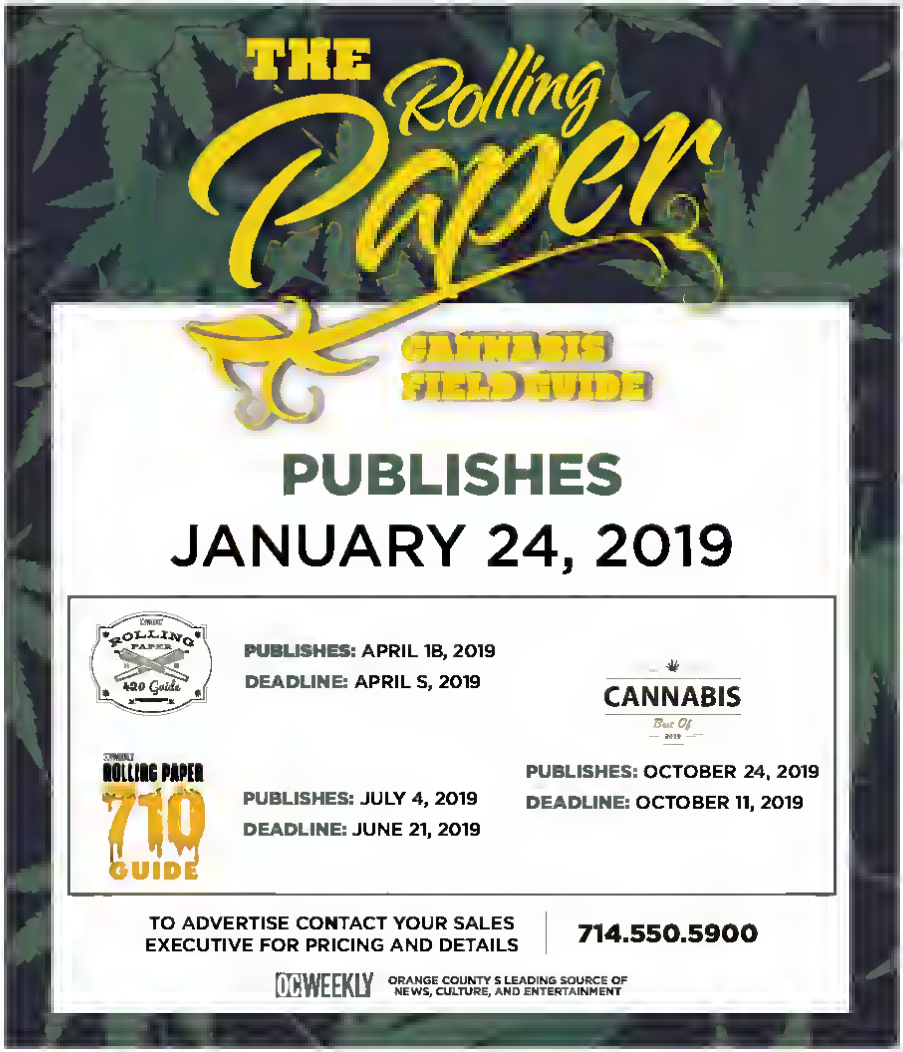
[FILM]

¡Viva La Mujer!

¡Las Sandinistas!

Forty years ago, the victory of the Sandinista National Liberation Front (FSLN) over the U.S.-backed Nicaraguan dictatorship promised a hopeful experiment in representative government, land reform, literacy, cultural empowerment and gender equality. Significantly, the active role of guerrilla women in combat and even leadership promised a new nation, supported by international solidarity volunteers, U.S. aid and a great song by the Clash. Many of the revolution's promises to women were forgotten, but filmmaker Jenny Murray sticks to her guns with the award-winning documentary *¡Las Sandinistas!*, about those who fought for power against men they'd once fought with—a "revolution within the revolution."

¡Las Sandinistas! at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, thefridacinema.org. 8 p.m. $7-$10. —ANDREW TONKOVICH



mon/01/21

[NIGHTLIFE]

Taking Over

GRN+GLD

Having added new members including the dreamy, experimental Abbyss and Chewing Foil alum Paul Plastic, GRN+GLD are expanding their musical footprint with a Monday-night residency at 4th Street Vine. If you've ever been to their ongoing Thursday-night residency at Que Sera, then you know what to expect: mind-bending visuals and music that oscillates between chill-vibe heavy and energetic bangers, all via electronic samplers and whatever else they have in their arsenal. Prepare to get your senses tingled.

GRN+GLD at 4th Street Vine, 2142 E. Fourth St., Long Beach, (562) 343-5463, www.facebook.com/grnandgld. 8 p.m. Free. 21+. —AIMEE MURILLO

tue/01/22

[THEATER]

It Takes a Woman

Hello, Dolly!

Broadway smash *Hello, Dolly!* returns to the Segerstrom Center this week. The original 1964 stage show, which starred the late Carol Channing as Dolly (who reprised her role in the '90s), went on to massive success and acclaim, winning 10 Tony Awards. The film, starring Barbra Streisand, came out a few years later and won three Oscars. Even with the plot's uncomfortably materialistic undertone, *Hello, Dolly!* has won over generations of fans for more than 60 years. Don't miss this limited run, starring Broadway favorite Betty Buckley as the titular character.

Hello, Dolly! at Segerstrom Hall at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 7:30 p.m. Through Jan. 27. $29-$99. —ERIN DEWITT

wed/01/23

[FILM]

PARTY TIME! EXCELLENT!

Wayne's World

Seeing Mike Myers at the Golden Globes ceremony in Beverly Hills a few weeks ago probably got folks at the Regency clamoring for a showing of *Wayne's World*. Actually likely not, but either way you cut it, Myers and Dana Carvey's *SNL* skit-turned-box office smash is returning to cinemas for a one-night-only engagement. It's wild to imagine that film is about to celebrate its 27th anniversary, yet some of the film's jokes and innuendoes remain timeless. As does its casting choices, in particular relaunching Rob Lowe's career while also launching Tia Carrera's and Al Bundy-era Ed O'Neill in a spectacular small bit. Oh, yeah, and the inclusion of a tiny song called "Bohemian Rhapsody" in one of the movie's most iconic scenes. No matter what your favorite moment of the movie is, fans of *Wayne's World* would probably be best served by celebrating its anniversary the old-school way: in the theater. Party on.

Wayne's World at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701, regencymovies.com. 7:30 p.m. $8.50. —WYOMING REYNOLDS

[CONCERT]

Stand Up and Shout

Pre-NAMM Party Jam

All right, you rowdy rockers, strap yourselves in tight. The annual NAMM trade show is back in town this weekend, and everyone knows the actual event itself isn't the only thing to look forward to; pre- and after-NAMM parties are equally as exciting, and tonight, the Yost Theater hosts Black Mongoose, a group that brings together the instrumental prowess of some of the most memorable hard rock/heavy metal groups of all time. Featuring Doug Aldrich from Dio, Francesco DiCosmo from Thin Lizzy and Brian Tichy from Randy Rhoads tribute group Rhoads Remembered, these intrepid talents are pumped to send you into rock & roll oblivion. Also appearing onstage are Six Gun Sal and Breaking the Law, so get your butts in gear for this ultimate headbanger's heaven.

Pre-Namm Party Jam with Black Mongoose, Six Gun Sal and Breaking the Law at Yost Theater, 307 N. Spurgeon St., Santa Ana, (714) 942-6060, theyostheater.com. 6:15 p.m. $27. —AIMEE MURILLO

thu/01/24

[COMEDY]

Sitting Pretty

The Pretty Things Peepshow

It's crazy to look back and realize the crew behind the Pretty Things Peepshow have been doing their madcap, sexy schtick for about 10 years, but that's exactly the case. These wild sideshow hooligans provide the right kind of tongue-in-cheek entertainment through magic, puppets, straitjacket stunts, sword swallowing and other acts, luring audiences back for more. Currently, they're on an anniversary tour in which they might get a little sentimental as they reflect on their journey—or, rather, delight in performing even more humorous stunts and screwball comedy antics. Featured players are go-go dancing Amy, Rasputin Marionette master Mat Scott; Scraps the Mind Reading Dog; and other surprise, special guests for a lighthearted, engaging evening.

The Pretty Things Peepshow at Harvelle's Long Beach, 201 E. Broadway, Long Beach, (562) 239-3700; longbeach.harvelles.com. 9 p.m. $10–$60. 21+. —AIMEE MURILLO

[CONCERT]

EL CANTANTE

Marc Anthony

Many people wonder what happened to Marc Anthony after splitting from his most famous ex-wife, Jennifer Lopez, but the five-time Grammy Award-winning singer has had no problem keeping busy in between his humanitarian efforts and acting appearances. he worked with Lopez on a Latin talent search called *Q'Viva! The Chosen*. Most recently, he hit the studio again and released "Esta Rico" with Bad Bunny and Will Smith. While his passion projects vary, Anthony's legacy as one of the most prominent Latin and salsa artists of all time is sealed, and tonight's show will be an opportunity to celebrate it once again. Be sure to snag your tickets to tonight's performance before it sells out, as concerts by this record-breaking, high-grossing artist often do.

Marc Anthony at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; www.hondacenter.com. 8 p.m. $65–$205. —AIMEE MURILLO

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EDWIN GOEI

Pho Your Consideration

Hai Ky Mi Gia serves Chao Chow noodle soup where Little Saigon ends and Santa Ana begins

BY EDWIN GOEI

Drive eastbound on Bolsa Avenue as it turns to First Street, and you'll notice the gradual transition from Little Saigon to Santa Ana. As the patisseries give way to the *panaderías*, the Vietnamese signs blur into Spanish and the prospect of great tacos de birria becomes as likely as a steaming bowl of pho. It's here that you find Hai Ky Mi Gia, a strip mall Vietnamese noodle joint sandwiched between a liquor store that advertises Tesoro Mio Tequila for $9.99 and an auto-parts dealer.

Until about a few months ago, Hai Ky Mi Gia used to be the neighborhood pho shop. And although it still serves pho, the house specialty is Chao Chow noodle soup, a dish originating from China's Guangdong province. It's one of Little Saigon's lesser-known noodle soups, but if you're familiar with it, you also know that the pre-eminent purveyor around these parts is Trieu Chau, which sits on the other side of the street from Hai Ky Mi Gia.

In fact, Hai Ky Mi Gia's menu actually features an entire section titled "Trieu Chau Noodles." If you ask the server what the difference is between it and the other bowls, he'll tell you it's the noodles. The "Trieu Chau" uses the same rice noodles as the pho, but the base broth and toppings are essentially the same as the signature bowl of egg noodles called "mi" and the cellophane noodles called "hu tieu nam vang."

Along with the noodle options, you have the choice of having the dish "dry" or in a soup. If you choose "dry," the noodles are tossed in a savory flavored oil. Think of spaghetti aglio e olio, and you get the picture.

Most customers, however, go the soup route. There's just something about how a hot broth can find its way to patch the cracked parts of your soul. It's a balm, a cure-all. Even watching people hunch over steaming bowls can be therapeutic. For noodle-soup-lovers, the greatest TV food porn are the shows in which the late Anthony Bourdain goes to some part of Asia and sucks down bowls just like this.

You'll find the soup at Hai Ky Mi Gia is a clear, golden broth that nourishes like amniotic fluid. This is the same nectar that most mi joints in Little Saigon serve, genetically identical down to the drop. Sugary, umami-rich and salty, it's like the concentrated essence of bird and hog. You could consume nothing else and still survive an Alaskan winter.

But at Hai Ky Mi Gia, there's something special that happens when the "house special" toppings are layered into this broth. From the thinly sliced char siu, the five-spiced aroma of a Chinese barbecue—the kind that wafts from joints with hanging ducks in the window—permeates through your slurps. And then there's the distinctive "wok-hey" flavor that gives the bowl a character that can only come from a blazing-hot stir-fry. It's hard to know which component contributes it because there are so many.

For sure, you get crumbles of stir-fried ground pork and jewels of pork cracklings that gush fat. But there's also steamed shrimp, fish ball, squid, a thin piece of liver and a quail egg. If these toppings are par for the course, Hai Ky Mi Gia adds something that trumps Trieu Chau's deep-fried Chinese cruller: a whole fried shrimp suspended on a crispy raft of batter. Unlike Trieu Chau's cruller, the shrimp is offered at no extra charge, and the crunchiness that surrounds it is light, crumbly and airy—a treat that gilds the lily.

The shrimp fritter immediately distinguishes Hai Ky Mi Gia from the pack, but all the tables in the dining room are stocked like at other Chao Chow joints. There are more condiments than you know what to do with. Sriracha is, of course, present, as are boisin, ketchup, mustard and fish sauce. Then there are the jars with house-made pickled peppers, pickled garlic and the two chile pastes: one a bright, acidic sambal and the other, a sweetish, savory concoction swimming in oil as red as pepperoni grease.

Any doubts that the jarred condiments are made in-house go away when you see one of the aunties slicing up a mountain of garlic for the pickles. She does it right there on one of the dining room tables, next to customers who couldn't care less as they hoover up their bowls.

Don't bother trying to order any of the rice dishes. Because the restaurant is relatively new, only half of the rice plates listed on the menu are available. Instead, supplement your noodles with an order of the banh khot, crisp-edged and custardy bite-sized pancakes made with coconut milk that's a savory version of Thai khanom khrok. Or heck, you can just walk across the street and get a taco!

HAI KY MI GIA
4504 W. First St., Santa Ana, (714) 531-1909
Open daily, 8 a.m.–9 p.m. Dishes, $2.50–$16.50

WHAT THE ALE
» GREG NAGEL

Corporate Beer Moves In

When I saw Golden Road pull out of its Oakland beer garden project among immense local pressure, it was akin to Luke Skywalker blowing up the Death Star. Little did I realize the money for that project would be reinvested a couple of months later into the ABInBev owned brewery's newest Huntington Beach endeavor.

I shouldn't be shocked to see massive beverage conglomerates finding Orange County ripe for investment. After all, we have a strong economy filled with pleasure seekers curious about what's new in the area...plus billions of tourist dollars rolling in from our 42 miles of lush coastline, theme parks and sports teams, as well as one of the largest convention centers in the nation.

In Anaheim, Constellation Brand's Ballast Point is nearly open in Downtown Disney, and there's no denying its product has changed since being sold for $1.5 billion, considering its beer often sits on Target store shelves well past its prime.

When people travel, they usually seek out local flavors, and I would feel duped stumbling into a place that resembles a legitimate local experience, yet is traded on the New York Stock Exchange and headquartered in another country. When I want local, I want small, independent and tasty.

All around these corporate poseurs are some incredible independent beer experiences, including Alp Beer Co., Beachwood Brewing and the family run Four Sons Brewing in Huntington Beach. And Anaheim is our very own brewery oasis, with more than a dozen places where you can chat with the owner most days. I'm not sure that would ever happen at Busch Gardens.

Eat and drink where you must, but look for the Brewers Association Independent Craft Beer logo to be sure you're supporting local.

LETTERS@OCWEEKLY.COM

Everything Is Beautiful

Vibes Beach Cafe serves up Cali coastal cuisine

ERIN DEWITT

LONG BEACH LUNCH
» ERIN DEWITT

Unless we're headed to the beach or accidentally miss our turn off Ocean Boulevard onto Bay Shore Avenue, most of us don't often venture to the Peninsula, a long, narrow belt of land lined with waterfront houses we'll never afford. But with this new little spot, that may change.

Vibes Beach Cafe opened in December, taking over a space that previously held a handful of different eateries, but had been vacant for years. In fact, 62nd Place, a miniature side street, is the only commercial area on the entire Peninsula. There's a liquor store and a laundromat, but walk closer toward the docks, and you'll find Vibes, the only restaurant on the strip. Bright and breezy, the café specializes in cuisine that's organic, locally sustained and plant-based. (Though there are some meat dishes on the menu, they may be prepared as vegetarian, and many items can be made vegan.)

Owned by mother and daughter Cindy and Makenzie Hendrix, who both live on the Peninsula, Vibes Beach Cafe is the first venture into restaurant ownership for either of them. But this is one heck of a first run. Makenzie has an evident talent for design (Vibes is one of the prettiest restaurants in the city, large or small, with each tabletop seemingly chosen as an Instagram-perfect background), and family friend/Food Network chef Hugo Sanchez brings his culinary skills to the kitchen.

The day Vibes debuted its breakfast service (I went at 9:30 a.m. on a Wednesday), the restaurant was packed—not that there are many seats anyway. This is a cozy venue, with a coffee counter at the entrance and a few tables in the dining area, which leads to a tiny open-air patio complete with a wall fountain. Look up, and you'll catch a glimpse of a petite rooftop garden. "We grow everything you can't get from a tree," Makenzie says. "Our ingredients are about quality over quantity. If it's not organic, it's local."

Breakfast choices range from traditional (the Peninsula Plate is a classic eggs-toast-potatoes-meat combo) to more contemporary (the Breakfast Pizza comes with ham, sunny-side-up eggs, mozzarella and chile peppers). The Breakfast Tacos, which Makenzie calls "a game changer," feature two soft blue-corn tortillas, a queso fresco spread, roasted sweet potatoes, sunny-side-up eggs, toasted walnuts, fennel and two different salsas. One taco has a stripe of fresh pico de gallo, the other a zesty green tomatillo sauce. "You shouldn't have to compromise taste to be vegetarian," she adds.

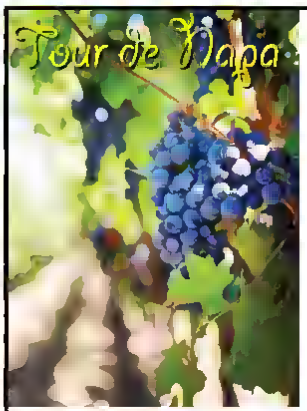
The tartines on the menu are actually dressed-up toast options. The Avo Smash starts with the ubiquitous brunch standard of avocado toast, then adds heirloom tomatoes and a poached egg. My personal favorite is the Honey and Ricotta Tartine, an inch-thick slice of toasted sesame-seed bread smothered in ricotta, with pools of honey and a topping of even more sesame seeds. Salty, sweet, creamy, crunchy—get this one to-go on days when breakfast must be eaten during your commute.

Vegan nutrient bomb the Blue Bowl is a frozen slushie mix of almond milk and tart-sweet tropical fruits that's made bright turquoise by blue algae powder, then topped with sweetened granola, chia seeds, and a mix of perfectly ripe berries and flowers. Because everything here is beautiful.

As of press time, Vibes Beach Cafe serves coffee every day starting at 6:30 a.m. and breakfast service at 7 a.m. Lunch is offered in the afternoon, and the place closes at 3:30 p.m. Come summer, hours may extend and introduce a dinner menu. "Everything we've done, we've done in stages," Makenzie explains.

Peninsula locals will no doubt be the first to know about any changes, though. "The sense of community is really heartwarming," says Makenzie. "I love seeing neighbors run into each other here."

VIBES BEACH CAFE
76 1/2 62nd Place, Long Beach, (562) 343-5572, www.vibeslb.com



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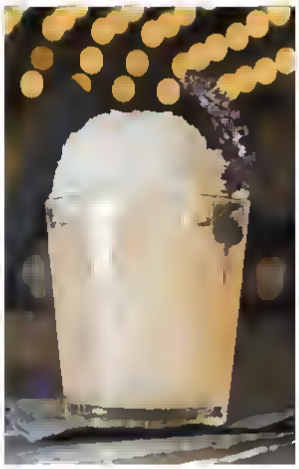

GREG NAGEL

She's a Rich Girl

OLEA's Chef's Cocktail and more

EAT & DRINK THIS NOW
» GREG NAGEL

At OLEA in Newport, you're just as likely to hear a Hall & Oates song as you are to drink a cocktail named after one. "Have you ever dialed the Callin' Oates song helpline?" I ask Gabe Whorley, one of the partners behind the bar.

"Nah, never heard of it, but I can't resist putting classic yacht rock on our playlist. It's what we listen to while out on the boat," he confesses.

One thing I can't resist is the best-selling, aptly named cocktail Rich Girl (yes, after the Hall & Oates song). Blue-haired bartender Inga Tantisalidchai scoops a snow cone of shaved ice into a glass, adds vodka, rosé, yuzu and lime; shakes it all together; then strains the concoction over ice.

The well-manicured lady next to me at the bar drinking a vodka-Pellegrino is wowed. "What's that?" she asks.

"It's a vodka drink called Rich Girl," I reply.

"Ooh, just like me," she says, batting her lashes.

Oh, Newport. The drink is as easy to consume as yacht rock and is sort of like a rosé-drunken snowman.

The perfect match for Rich Girl is undoubtedly OLEA's signature Meyer lemon duck wings, which are confited and cooked to a crisp, then glazed to perfection. I thought they would be an overly unctuous affair, but they arrive like steamy Cuban Mojo wings: tender, meaty and bursting with citrusy flavor. Chiles and chives balance out the plump morsels, which are easily a gateway drug to the rest of the menu.

Curiosity hits as I eye the Chef's Cocktail on the menu. "This month's is called Surf's Up," notes Tantisalidchai. It's sort of a take on an Irish coffee, yet it's rooted in all things Newport. "It's got Jameson Black Barrel, Clement Mahina Coconut Liqueur that sort of represents our sun-tan vibe; chilled espresso because of all of our local coffee culture, sea salt, as the ocean is close by; and a little orange zest because of Orange County," she adds.

Shaking espresso usually gives cocktails a perfect frothy head full of coffee aromatics, and this drink nails it. "It kind of reminds me of those chocolate oranges you get during the holidays," I tell Tantisalidchai, "and that sea salt creates such a lasting flavor."

The baked oysters here are not to be missed. Sweet blue crab and smoky Nueske bacon top the salty bivalves, making every last drop an easy excavation from the pearly treasures.

The lady next to me eyeballs the dish, which is steaming with aromatic Champagne tarragon butter. Do I offer one? "I'm sure she can afford her own," I think to myself, politely.

Tantisalidchai has another trick up her tattooed sleeves, a secret cocktail called Apple of My Pie, which mixes vanilla vodka with house apple-pear-riesling compote, topped with desserty oatmeal crumble. You can find Tantisalidchai's secret drink menu on her Instagram (@cocktailsbyings).

OLEA
2001 Westcliff Dr., Ste. 100, Newport Beach
(949) 287-6807, oleanewportbeach.com.

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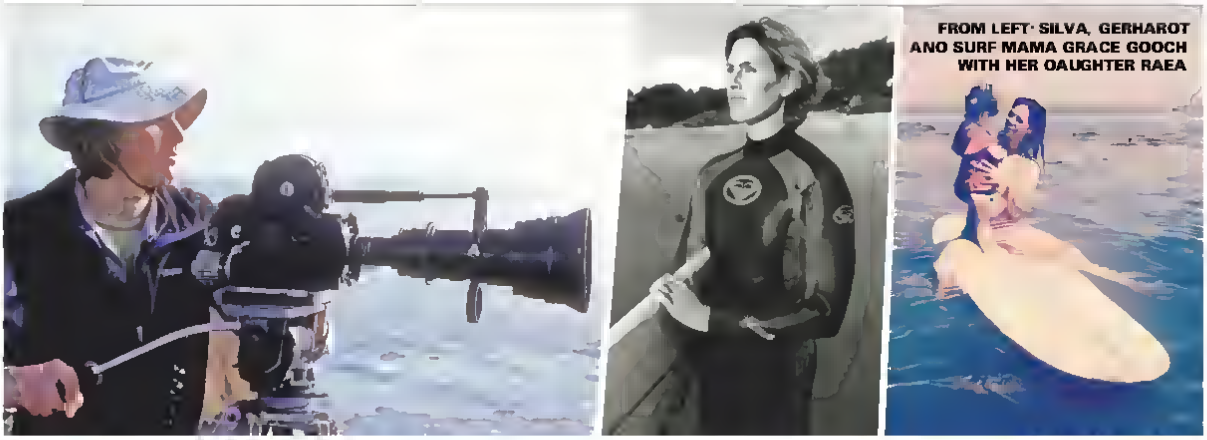

FROM LEFT: SILVA, GERHAROT AND SURF MAMA GRACE GOOCH WITH HER DAUGHTER RAEA

PHOTOS COURTESY OTWFRONT.NET

Salt and Freedom

OC's inaugural Women's Surf Film Fest launches with a double bill by Elizabeth Pepin Silva

BY LISA BLACK

It wasn't the first time Sarah Gerhardt paddled out at Mavericks, or even the second, when she rode her first cold mountain. But on her third trip into those frigid, sharky waters where booties and a hood are required apparel, she became the first woman to surf the infamous Northern California spot. The tale of what shaped Gerhardt into an athlete brave, confident and skilled enough to take on the so-called Everest of surf breaks is told in Elizabeth Pepin Silva's *One Winter Story*.

The 2006 documentary will headline Sandy Feet Initiative's inaugural Women's Surf Film Fest in San Clemente this Saturday. "Sandy Feet is all about falling in love with the ocean," says Mo Langley, president and co-founder of the Mission Viejo-based nonprofit. "Our purpose is to offer beach days to the siblings of children with special needs. We teach them to surf and boogie board safely in the ocean and give them time and attention to express the good and ugly about having a sibling with special needs."

Completing the double bill is Silva's most recent project, *Introducing the Super Stoked Surf Mamas of Pleasure Point*. While *One Winter Story* is a portrait as deep as the waves Gerhardt rides are steep, *Surf Mamas* delves into the burgeoning connection among five Santa Cruz women who surf, love the ocean and get pregnant about the same time. Their wetsuits display their growing bellies as they share waves with babies onboard. Once the kids are born, the friends' lively and supportive community evolves far beyond mutual child care so they can get back into the salty waves.

"What hooked me on surfing was feeling utter freedom," says Gerhardt, now a chemistry professor and mother of two who continues to surf Mavericks. Silva and collaborator Sally Lundburg capture that exultation in what appears to be miles of archival footage of Hawaii's North Shore and Mavericks, mostly black-and-white or low saturations of color. But there's not an archival frame in *One Winter Story*; the two filmmakers shot everything.

A student at the San Francisco Art Institute at the time, it was Lundburg's idea to shoot in 16 mm. Silva had been working as an associate producer at a public-television station in the Bay Area and had solid PBS-style documentary chops. "By 2001, when Sally asked me to make [*One Winter Story*], I was eager to start making my own films and being freer in deciding how my films would look and feel," Silva says.

With no funding, they used whatever stock they could get, much of it donated. "The choice to mix black-and-white and color film was both random and thought-out," says Silva. The experimental approach is as appealing as the story, and it's edited in a cohesive way to evoke archival footage, the warmth of Hawaii and winter in NorCal.

"When Mavericks surfers saw our film," Silva continues, "they said it came closest to capturing what they experienced. [It] isn't a color wave like Hawaii, it's black and white, foggy, cold, damp, sharks. Dark underwater. Scary. Waves hit the cliff so hard it sets off the Richter scale at UC Berkeley. [It's] overwhelmingly loud, chaotic. ... Our grainy, shaky, black-and-white footage captured all of it."

There was another obstacle in making the surf doc. "We wanted to tell Sarah's life story, but how do you do that when your subject was poor and often homeless and had only 10 photographs of herself from ages 0 to 18?" asks Silva.

"I usually hate re-creations in documentaries," she continues, "because they feel forced. But I thought that if we had footage that suggested what was being talked about rather than acted out, it might work."

The nearly abstract sequences serve to turn down the volume on what we see in order to take in Gerhardt's charged recollections. As a child, she was sole caregiver for her wheelchair-bound mother, whose MS didn't prevent her from earning a master's degree. Though her mother lived with limitations, "she lived as if she didn't have any," Gerhardt says in the film. And neither did she.

Freedom, no limits and a pioneering spirit also infuse *Surf Mamas*, which, at 20 minutes, ends too soon. That first exquisite re-immersion in salt after a hiatus on land stands out in each doc. The flack the women receive for surfing pregnant or just while female on the big waves at Mavericks acknowledges the misogyny, but it doesn't dwell there.

And a carefree intimacy is mirrored in both films. In *One Winter Story*, we see Gerhardt and her husband, Mike—an expert big-wave rider who is gracious when referred to as "the husband of the woman who rides mountains"—slowly pedal bikes in their wetsuits with their boards under their arms, and in the other, three Surf Mamas walk barefoot in wetsuits, also with boards under their arms, happily anticipating getting into the water together.

As in all surf films by the Emmy-winning Silva, the water footage is a thrill, especially for nonsurfers seeking wave joy. Collaborator Paul Ferraris shot much of *Surf Mamas* and also worked on Silva's previous film, *La Maestra*, the fly-on-the-wall portrait of schoolteacher Mayra Aguilar, the first woman to surf the local Baja Sur break near her village. When I learned Aguilar was one of the Surf Mamas, I expected she had been the seed of the project.

"Actually, no," says Silva. "Katie Loggins called me up one day and said she had an idea for a film. ... She told me about the Surf Mamas, and I was intrigued, but once she added that Mayra was part of the group, I knew I wanted to make the film."

Loggins and her daughter, who appears as a baby bump in *Surf Mamas*, will attend the screenings along with Silva. The event benefits Sandy Feet's upcoming summer programs and Silva's next film, about local surf legends Linda Hanson and Joyce Hoffman.

"And the beautiful thing is that [the fest] will [raise] awareness of Sandy Feet and Elizabeth's contributions to the art and surfing community," says Langley, "and bring the women of Orange County together to celebrate our love of the ocean."

LBLACK@OCWEEKLY.COM

WOMEN'S SURF FILM FEST
at Ole Hanson Fireside Room, San Clemente Community Center, 100 N Calle Seville, San Clemente, (714) 206-3810; www.sandyfeetoc.org. Sat., 4 p.m. $20

Wave of Disparation

Grand Central Art Center and Fourth Element Gallery offerings will leave you feeling untethered

BY DAVE BARTON

AN IMAGE FROM MANDANA MOGHADDAM'S *EXODUS*

COURTESY OF THE ARTIST AND GRAND CENTRAL ART CENTER

Sundry suitcases and baggage huddle together, floating out at sea.

Curated by John Spiak at Grand Central Art Center, there's zero spoken exposition in Swedish-Iranian artist Mandana Moghaddam's exquisite short film *Exodus*, but there's plenty of narrative. In the couple of minutes that it will take you to watch it, the film's simple image sparks a flurry of thoughts and associations. The book of the Bible detailing the Jews leaving Egypt. The few personal belongings you can fit into a bag as you escape your home. The vilification of immigrants. The diverse cases suggesting the miscellaneous faces and nationalities escaping oppression. The corpse of a drowned Syrian toddler lying on a beach. That wall that No 45 keeps talking about. How our action (or inaction) plays its part in this international horror show.

All you hear is the sound of the ocean as the initially relaxing image projected on a wall creates a growing unease. One of the bags, just out of reach, begins to gather water and go under. Our instinct is to reach out and grab it by the handles, to pluck it from the water and rescue it. That's what a decent person would do, right? No one does, of course, as the bag sinks, and the collective mass moves slowly away from the camera until it's a minute spot bobbing on the horizon.

Half a block away, Fourth Element Gallery hosts "CHROMA," curator Laura Black's exhibition of three artists and work featuring bright colors. While the styles and various mediums seem to be at odds with one another, painters Jordan Christian's large oil paintings and Chloe Jeongmyo Kim's abstract designs, along with Philip Kupferschmidt's serene ceramics, fit well together thematically.

Kupferschmidt's work doesn't really offer us anything new, but it's the easiest to access, reasonably priced ceramic cups, bowls, planters, and even what looks like a dog dish next to a series of "volcano vase" designs that ooze down the sides like a shiny-glaze lava. Red, yellow, orange, green, blue and lavender pieces fill a long table at the front of the gallery, with several other works—a few of them more monochromatic—arranged on pedestals. Sometimes the underpainting shines through in stretch-marked streaks or faded spots, but most of the ceramic pieces wear their color like heavy skirts, the edges curling up ever so slightly. They aren't utilitarian pieces awaiting your Captain Crunch and almond milk—they likely wouldn't make it through a dishwasher cycle—but their casual comfort would be right at home with a few fistfuls of decorative fire glass or a plant.

Christian's paintings are more demanding. Vague figures can be seen (*Starfisher*), or at least parts of them (legs, possibly genitalia, flailing arms), as the artist assaults the thin boundaries of his abstracted bodies, with angry black scrawls and shotgun blasts of color (*Bosom Buddy*) obliterating details as if the work doesn't want you too close and is visually trying to push you away. The result is a palimpsest erased and obscured through scraped surfaces and overpainting, layers that hide as much as they may seem to present. The artist's most focused work is the mesmerizing *Adonis*, a figurative piece with the face a blank slate of cyan, the torso a chalked, heart-shaped coat of many colors, but mainly a visceral explosion of aortic red on one side, the other thin and scraped into a resemblance of a ribcage. Surrounded by a muddied dream background of grays and greens, a ghostly white face floats over the figure's right shoulder, blankly watching, simply observing him or perhaps waiting to step into his place.

As tightly wound as Christian's work is chaotic, Kim's paintings offer us an anxious, Orwellian oppression. The lines and angles in her layered acrylic on wood panel or plexiglass-and-polycarbonate film are sharp and rigid, symmetrical within their frames, as blocks of incongruous hue hover next to limpid pools of more subdued tones. Color peeps from underneath a white blanket threatening to suffocate the messy life beneath it (*Encroachment*). Her *Full of Obsession* series reminds one of Diebenkorn's architecture, stripped to a handful of subdued painted surfaces and flat, neatly structured outlines, an unidentifiable, amorphous construct that suggests more threat than comfort. Her final piece, *Escape from the Cold*, is even darker, its abstracted arrows pointing to a horizon in the middle of the canvas, a black smudge of a refugee running from some nameless, oppressive terror.

"MANDANA MOGHADDAM | *EXODUS*"
at Grand Central Art Center, 125 N Broadway, Santa Ana, (714) 567-7233; www.grandcentralartcenter.com. Open Tues.-Thurs., 11 a.m.-4 p.m.; Fri.-Sat., 11 a.m.-5 p.m.; Sun., 11 a.m.-3 p.m. Through Feb. 17. Free.
"CHROMA | JORDAN CHRISTIAN, CHLOE JEONGMYO KIM & PHILIP KUPFERSCHMIDT"
at Fourth Element Gallery, 210 N. Broadway, Santa Ana, (657) 232-0002. Open by appointment only throughout January, call or email 4thelementgallery@gmail.com.

ARTSOVERLOAD

» AIMEE MURILLO

Jan. 18-24

"CRITICAL & CURATORIAL STUDIES MFA 1ST YEAR EXHIBITION" The university's MFA students present works they've developed within their first year of the program. Curated by Aziz Sohail. Open Tues.-Sat., 10 a.m.-6 p.m. Through Feb. 16. Free. UC Irvine University Art Gallery, 712 Arts Plaza, Irvine, uag.arts.uci.edu.

"DRONE" Artists Stephan Anderson and Kahe Fox explore the disparate meanings of the word then apply them to their mixed-media pieces. Open Thurs.-Sun., noon-5 p.m. Through Jan. 26. Free. Orange County Center for Contemporary Art, 117 S. Sycamore St., Santa Ana, (714) 667-1517, www.occca.org.

"EVERYDAY MAGIC" Artist/punk historian/librarian Stacy Russo shows a bevy of paintings and collage pieces, while books, zines and art pieces will be available for sale in the store. Open Sun.-Wed., 9 a.m.-7 p.m., Thurs.-Sat., 9 a.m.-9 p.m. Through March 3. Free. MADE by Millworks, 240 Pine Ave., Long Beach, (562) 584-6233, madebymillworks.com.

LOOKING UPON VENUS/BLACK PHOENIX. CRay Project presents this study of black male and female beauty and power and what societal assumptions have been placed on both. Fri.-Sat., 8 p.m. $15. Long Beach Playhouse Studio Theater, 5021 E. Anaheim St., Long Beach. (562) 494-1014, www.longbeachplayhouse.org.

MURDER ON THE NILE A theatrical adaptation of the acclaimed Agatha Christie classic. Fri.-Sat., 8 p.m. Sun., 2 p.m. Through Feb. 10. $22-$24. STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, (714) 525-4484, stagesoc.org.

ORANGE PLAZA WRITER'S GROUP Writers of any and every genre can meet up and get feedback and encouragement on current projects. Wed., 11 a.m. Free. 1888 Center, 115 N. Orange St., Orange, (657) 282-0483; heritagefuture.org.

PAUL CHARLES ROOK TALK The mystery writer speaks about his new book, *A Day In the Life of Louis Bloom*, which will be available for purchase. Sat., 2 p.m. Free. Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton. (714)738-6333, www.fullertonlibrary.org.

2019 PREDICTION CIRCLE. Psychic Carl Young and other spiritual guides provide seasons for celestial guidance and a window into what to expect this year. Mon., 8 p.m. $20. Ipse Facto, 517 N. Harbor Blvd., Fullerton. (714) 525-7865, www.ipse-facto.com.

A Cultivation Celebration

City National Grove of Anaheim celebrates 20 years of growing outside the box

BY NATE JACKSON

RANDAL MICHELSON

It's easy to look at a venue such as the City National Grove of Anaheim and take its greatness for granted if you don't know its history. The mammoth movie-studio-looking structure anchored by a water tower on Katella Avenue is a stone's throw from Angel Stadium and the Honda Center. The Grove is a part of Anaheim culture that feels as if it has always been there. While, these days, 20 years for a venue to exist might as well be an eternity, few venues have encapsulated the culture of Orange County as well as given us great performances from legends such as George Carlin, Jamie Foxx, Willie Nelson and Prince.

"Getting Prince was one of the happiest surprises of my career," says talent buyer Mike Goldsmith, who has worked with the venue's promotion company, Nederlander Events, to book the Grove the past seven years. Landing the Purple One and his backing band 3RDEYEGIRL was one of those you-had-to-be-there experiences (partially thanks to the late icon's well-enforced cellphone ban at shows). "When I was able to go to [Nederlander CEO] Alex [Hodges'] office and tell him, 'I think we got Prince to come to the Grove for four shows in two days,' it was amazing that we could put it together. It was just a perfect storm."

Moments that toe the line between unlikely and unforgettable have defined the Grove's history. In 1998, the 40,000-square-foot venue opened as an awards-show-themed restaurant called Tinseltown—a project that quickly failed. Chalk it up to a cheesy concept and the fact that Disney tourists don't drive to Anaheim for the Hollywood experience.

"There are people I've talked to who worked on the venue at the time who told me, 'I told my boss in the parking lot after the first night that this was gonna fail, and I almost got fired,'" Hodges recalls.

After the swift demise of Tinseltown, the building was renamed the Sun Theater for a short time before becoming the Grove of Anaheim. In 2002, Nederlander productions took over the venue in a partnership with the city and started booking marquee acts that drew attention from music fans. The first headliner was Chicago-based classic rockers Styx, who continue to make the venue one of their SoCal strongholds; they return to the Grove stage on Friday as part of a 20-year anniversary celebration.

"Styx is a terrific example of Orange County and the Grove being a second home," Hodges says. "They have so many markets where they're strong. They're from the Chicago area, where they're incredibly strong, and one of their favorite venues is the Grove."

During the past two decades, the venue brought in countless acts from genres ranging from death metal to DJs, from classical to hip-hop and everything in between, plus world-class comedy shows, theater productions and the late OC Music Awards. All of which was possible thanks to the flexibility of the room, an absence of fixed seating and tiered floors that allowed for creativity in the layout without sacrificing sightlines for attendees. "I hammer this all day long into agents and managers because it's great to remind them of the level of sophistication put into this building versus other places that just pop up as a theater without thinking everything through," Goldsmith says.

Hodges says it's the mix of longtime veterans and incoming talent (including new general manager Jordan Harding) on staff that makes an operation as large as the Grove's 1,700-capacity room run so smoothly. "Between sales, catering, full banquet, a big kitchen, dressing room [and] sound, the building is alive with activity, and it takes a lot of skill to pull that off on a daily basis," Hodges says. "I couldn't be more proud of the whole team."

One of the venue's biggest boosts came when it teamed up with City National Bank in 2011, with a five-year, $1.25 million naming-rights deal. A longtime partner with several major cities in the world of music, sports and the arts, City National has been supportive of Anaheim's entertainment community for a long time. "I think many venues across the country wish they had cool names like [City National Grove of Anaheim] because sometimes they're not the most flattering names," Hodges says. "In this case, it's a fit. City National Grove of Anaheim is easy to say, and [the bank] has been an incredibly great corporate partner. It's part of the growth and the standout nature of the venue, and you can't secure a great partner like that if you're not delivering."

Part of that growth can be seen in the Grove's bookings that seem to run counter to its established rep for bringing in recognizable music acts, e.g. the recent sold-out, live presentation of the *My Favorite Murder* podcast and the Digitour, which featured a lineup of teenage YouTube and viral social-media stars.

Another part of the venue's success is its proximity to apartment buildings and condos popping up in the area. Reaching out to the Grove's closest potential patrons and polling residents on the types of events they want to see has become a priority. The venue is also looking to host more outdoor events including the recently announced SWANFEST, featuring Dance Gavin Dance, with special guests Periphery, Crown the Empire, Don Broco, Veil of Maya, Intervals, Volumes, Hail the Sun, Eidola, Covet, Strawberry Girls, Thousand Below, Wolf & Bear, and more.

In addition to bringing in established acts, the Grove looks for future stars with whom it can develop long-term relationships, such as the one it has with Styx. "You could look back and say how obvious it was that this would be a concert venue, but it could've been taken over by a different group, it could've just stayed there, underused or demolished for some other project," Hodges says. "One of the interesting things that our team does is look beyond the history or the obvious. Sometimes, you think of a concert venue, and you can name all the artists who would usually play there, [but] the next thing is to look outside the box."

STYX

perform at the City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700, www.citynationalgroveofanaheim.com. Fri., 8 p.m. Sold out. All ages.

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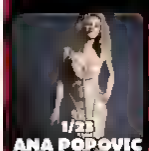

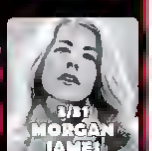

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In Your Face, KLOS!

A last-chance effort by Late Night Union pleases the grunge gods

BY NATE JACKSON

The idea of getting your band's first song played on the biggest classic-rock radio station in Southern California sounds like a dream to anyone who has ever picked up a guitar in their parents' garage. That's what Ryan Reno thought when he pitched a song from his band Late Night Union to the gatekeepers of the weekly "Stay or Go" segment on the *Frosty, Heidi & Frank* show on KLOS-FM 95.5 last year.

However, when the song actually made it on the air, that dream quickly turned into a nightmare. "We thought we were all good. We had a cool tune, old-school rock & roll, we sent it to the last rock station in the area," Reno says with a smirk and a sigh. "We just got fuckin' brutalized."

Not only did the humorous hosts and audience not like the tune (which shall remain nameless), but the band were also told by call-in hecklers to fire their lead singer and stab their guitarist in the face. (Ouch!)

"Some of us took it in stride; some of us took it a little harder," Reno says. "But it inspired us to hire a producer."

You'd think after getting their asses handed to them on the radio, it would be a while before this gritty, blues-rock band from Huntington Beach would dare show their music to anyone. Thankfully, the gods of grunge decided to temporarily part the dark clouds of Seattle and shine upon them. Reno and vocalist Christian Erik, who started the group in 2015, decided to email their demo to a handful of producers they admired—just for the hell of it.

The band were gobsmacked when they got a reply from Adam Kasper, a platinum-selling wizard who recorded seminal albums for Soundgarden, the Foo Fighters, Pearl Jam and Queens of the Stone Age, among others. "A day or two later, he responds to us directly, telling us he really liked what we were doing and dug the style of the music," Reno says, admitting he was skeptical at first.

Kasper offered to record them at the late great Studio X, where he recorded albums such as Soundgarden's *Down On the Upside* and assisted in engineering Nirvana's *In Utero* alongside Steve Albini. "After getting torn apart on the radio in front of all my friends, it was cool of someone like him to be that on board, especially someone of his caliber who worked on most of the music I grew up listening to," Reno says.

The band made the trip to Seattle in July and found themselves on holy ground recording their fiery and soulful sound influenced by Chris Cornell in front of the producer who recorded the late rock idol in his prime and just a few years before his untimely passing in 2017.

To make things even more surreal, the band recorded their song "Begin Again," which was inspired by Cornell's suicide and talks about a struggle to find another way to deal with inner demons. And where the band set up to record a video happened to be the exact spot where Soundgarden recorded a video for "Fell on Black Days" 25 years earlier.

Soundgarden/Pearl Jam drummer Matt Cameron even came by the studio to talk to Kasper and shook hands with Reno and his band.

For Late Night Union, this dream is still one they've yet to fully awaken from. "It was crazy to record that song, meet the drummer of Soundgarden and use the same amps Chris Cornell used," Reno says. "I really still can't believe some of this story and how it all unfolded with this song."

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concert guide»

COURTESY OF THE 5,6,7,8'S

Friday

PUNK ROCK KARAOKE, CORAL FANGS, LOW VOLTS 8 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com

REVERENO NORTON HEAT, VOOOOO GLOW SKULLS, MUSTARO PLUG 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

STEEL PANTHER 7 p.m., $20, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

Saturday

THE 5,6,7,8'S. 10:30 p.m., $20, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995; www.martysonnewport.com.

***NOCHE OE ROCK EN ESPAÑOL* TRIBUTES TO MANA Y CAIFANES** 7 p.m., $17.50, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

PUNK ROCK FOOO ORIVE WITN REAGAN YOUTH, JFA, ANO MORE 3 p.m., $15, all ages. Garden Amp, 12762 Main St., Garden Grove, (949) 415-8544; gardeeamp.com

REVERENO NORTON NEAT, THE 6 6 7 8'S; THE OELTA BOMBERS, JAMES INTVELD 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

SNRED IS DEAD 10 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Sunday

CLUR '90S PRESENTS RONEMIAN RHAPSOOY QUEEN NIGHT A '70S PARTY 9 p.m., $15, 18+. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

THE 5 6 7 8'S, THE RHYTHM SHAKERS, LOS NURRICANES, DJS POLYESTER ANO MASTER DROOG 8 p.m., $15-$17, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

NAO, XAVIER OMAR 8 p.m., $30, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

Monday

DCR POLLOCK, GINGER ROOT, THOMAS WAALE, FREE DIRT 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Tuesday

THE OISTRICTS 8 p.m., $15, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995; www.martysonnewport.com

REVERENO HORTON NEAT, BIG SANOY, DELTA BOMBERS 7 p.m., $25, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com

Wednesday

KID TRUNRS, CRAIG XEN 8 p.m., $10-$75, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

THE 131ERS, THRIFT, INSPIREO & THE SLEEP; EMAEL 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

SIRIUSXM PRESENTS OCTANE'S ACCELERATOR TOUR, FEATURING LIKE A STORM 6 p.m., $17.50, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

Thursday, Jan. 24

CELSO PINA. 8 p.m., $25, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995; www.martysonnewport.com

DIMERASH 8 p.m., $33, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

METAL ALLEGIANCE 7 p.m., $25, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

MOZES ANO THE FIRSTBORN, THE PARROTS, PINRY PINRY, RILLY CNANGER 8 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com

RT N' THE 44S, RESTAVRANT, RT VALINE 8 p.m., $10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

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Big Little Lies

I'm a middle-aged man dating a younger guy. He wanted to be a "boy" to a Dom top daddy, and I was happy to oblige. The sex is amazing, and we click on people, too. Then a couple of days ago, he told me he wanted to explore small penis humiliation (SPH). I was taken aback—not by the request, but because his penis is NOT small! It's not huge, but it's at least average. And it's thick! I'm not super-hung, so it's not that he seems small in comparison—I have maybe an inch on him. When I pointed this out, he claimed I was just trying to make him feel better about his small size! He said I was patronizing him. He ended the conversation by saying he would drop it, since it was obviously making me uncomfortable. Honestly, I am uncomfortable with it. I just can't imagine bringing myself to go on about how small his dick is when I'm actually thinking how much that thing would hurt if he were to top me. But my bigger concern is that doing SPH might feed into possible body dysmorphia. The way he reacted to being told his penis wasn't small was a red flag—it told me this isn't just a fantasy. It's not that he wants to be made to FEEL it's small; he really believes it is small. How is this different from telling a skinny boyfriend what a big fat pig he is? I really like this guy, and I think this could go somewhere. I want to be GGG, but not at the cost of his mental health.

Need Objectivity, Savage, Please Help!

"The boy expressed a desire to play out a specific scene; he did not request a fact check on his dick size," said Dr. Reece Malone, a board-certified sex therapist with a doctorate in human sexuality. "The boy's disappointment is understandable, especially if he was feeling hopeful that the request would be met with enthusiasm and mutual excitement."

Your boy was probably nervous when he brought SPH up, NOSPH, and his reaction to your reaction—his complaints about feeling patronized, his demand to drop the subject—was likely motivated by shame. Not shame about the size of his dick, but shame about this particular kink. He was open with you about other kinks right away, but sharing those kinks probably didn't make him feel as vulnerable as sharing this one did. He held SPH back until he felt he could really trust you. And after he worked up the nerve to tell you about his biggest turn-on, your response was to argue with him about whether his dick is small enough to qualify him for SPH play. "I think it's important that NOSPH revisit the conversation to examine if his reaction felt shaming," said Dr. Malone.

"While I appreciate NOSPH's concerns," continued Dr. Malone, "SPH scenes don't require one to have a small dick. It's fully engaging in the role-play itself that's hot and exciting. It really is no different if a daddy's skinny boyfriend wanted to engage in a fantasy where the thought of being a 'big fat pig' was hot and exciting for him."

Now, if he had a history of bulimia, telling him he's a "big fat pig" could be harmful; likewise, if he had a history of bigorexia, telling him he's a "skinny little shit" could be harmful. Your boyfriend may have a distorted idea about average dick size—most likely distorted by porn—but odds are good he's one of millions of people out there who have eroticized their anxieties and insecurities. So long as he isn't contemplating some dangerous or stupid way to make his cock bigger (like getting liquid silicone injected into his genitals; something that led to the death of a gay man in Seattle last year), you can engage in SPH without doing him harm.

"But NOSPH should ask more questions and engage in a dialogue on how his boy wants the scene played out and if and how it would change their sexual dynamic overall," said Dr. Malone. "It's also fair for NOSPH to share his own concerns about feeding into body dysmorphia. He also has the right to set boundaries or decline the scene altogether."

Agreed! Limits and boundaries aren't just for subs, bottoms or slaves. Doms, tops, Masters and Mistresses get to have limits and set boundaries, too. If you can't go there, you aren't obligated to go there. But it might make you feel better about going there NOSPH if you bear in mind that you can mock his tiny cock (during sex play) and reassure him about his cock (during aftercare). If your boy doesn't feel like he has to win an argument about how small his cock is to get the SPH he wants, he might be willing to admit—or finally be willing to accept—that his cock isn't really that small.

Dr. Reece Malone is the creator of "Last Longer in Bed: 6 Steps to Master Premature Ejaculation." You can learn more about Dr. Malone and his work at reecemalone.com.

I'm a gay man in my late 20s finishing up a graduate program and dating a man who is 38. The sex is great. Some context: We met on Scruff and dated for a little bit. Then I suffered a loss in my family—I was sad and confused and didn't want a relationship during this time. We talked again in June 2018, we went to Pride in Minneapolis, and we have been together since December 2018. Recently, he hinted about children and my attitude toward children. I responded that I want to have children of my own someday. However, in a text, he stated that he wants a child in a year or two. This seemed like an ultimatum to me, one that could make or break this relationship, and I wonder why he kept this from me. I do want children, but I'm still a starving student, a child is a huge responsibility, and I worry about the state of the world. And he texted this information to me! I feel anxious and pressured. What do I need to do?

Text Ultimatum May Unravel Loving Ties

Maybe you need to chill the fuck out, TUMULT.

People put their long-term goals on the table when they start getting serious about someone—long-term goals such as the places they'd like to live or the kids they'd like to have—because if you're not on the same page about the big stuff, continuing to make a large emotional investment in the relationship sets both partners up for heartbreak. And while you seem to think he should have brought kids up sooner (or in person, which definitely would've been better), people who bring up kids on the first date don't get many second dates. Six months in is a perfectly reasonable time to bring kids up.

And where you see an ultimatum, TUMULT, I see an opening—the opening of negotiations. Your boyfriend would like to be a parent in a year or two. You would also like to be a parent, *but not that soon*. So make your counteroffer. If two years is too soon, tell him when you think you might be ready. Three years? Four? After you land a job in your field? After President Alexandria Ocasio-Cortez signs the Green New Deal into law?

All your boyfriend is saying—all he's texting—is that he sees a future with you and wants to know if you're on the same page about the big stuff. It's a compliment, TUMULT, not an ultimatum. And while there's no compromising about whether to have kids—you can't have half a kid (not legally)—you can hammer out a compromise about when to have kids.

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Toke of the Week

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Honey Pot Honey and Body Lotion

Second-generation cannabis farmer Corey Thomas teamed up with Greenfield Organix to produce THC-infused honey and body lotion in Monterey County California wildflower-loving bees make for happy honey, and what better form for an edible could there be? Already medicinal, honey has been used as a soothing agent for millennia, and its powers are well-known to anyone who has ever had a cold or a scratchy throat—basically every human on the planet. You can sip Honey Pot's elixir straight from the bottle, stir it into hot tea, create a vinaigrette or use it as you sizzle up some jerk chicken. If you are under the weather, start with half the recommended dose to see where the high will lead you.

While you wait for the sweet effects, anoint yourself with Honey Pot's Cannabis Cup winning body lotion. The recipe was handed down from Thomas' mother, and she tweaked it into a sunny-scented manna you can rub into sore joints, massage onto your temples or, if you are super lucky, get someone to provide you with an all-over massage.

CYNTHIA REBOLLEDO

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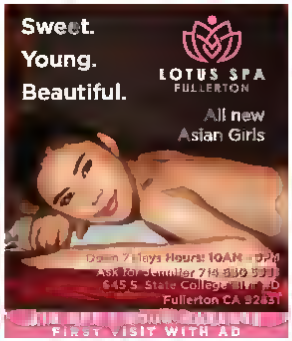
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(Irvine CA)
Dsgn engg & tst lighting systms Create & update rlvt templates & othr engg documentation to ensure lighting systms & prods comply w/ acceptable engg principals Send resumes to JeffT@ performanceltg com or Performance Lighting 5 Jenner Ste 130 Irvine, CA 92618

Management Consultant (Aliso Viejo, CA) Provide the consulting service for clients in business & technology area including strategies and planning consultation business model assessment, process evaluation & redesign, IT governance audit support and implementation of relevant business systems Engage business development & presales activities to support sales 40hrs/wk Master s degree in Business Administration or related required Resume to Neolz America, Inc Attn Jaeho Choi, 92 Argonaut #205 Aliso Viejo, CA 92656

Database Administrator (Buena Park, CA) Plan coordinate / Implement security measures to safeguard information in computer files against accidental/ unauthorized damage, modification or disclosure Modify existing databases & database management systems Specify users & user access levels for each segment of database 40hrs/ wk Bachelor's degree in Information Communication Engineering or related required Resume to Ditmain Inc Attn Eric Shim, 7372 Walnut Ave #N, Buena Park, CA 90620

Research & Development Specialist (Irvine, CA) Will lead research & dvlpmt projects for new flavors, equipmt, recipes & protocols conduct bench top product dvlpmt of food products, dvlp specs for new products & set evaluation stds manage product dvlpmt, lead chemical analyses & microbiological tests on finished products conceptualize & dvlp new product prototypes & dvlp formulae using R&D s/ ware. Send resume to: Yogurtland Franchising Inc., 17801 Cartwright Rd, Irvine, CA 92614

Senior Software Engineer, Research Affiliates,
Newport Beach, CA Design create & modify custom software solutions using Adobe Experience Manage (AEM), Java & AWS technologies Work closely w/business analysts & other teams during the collection of business requirements & development of functional specifications Represent development/ technology perspective during business requirements gathering phase of the SDLC & translate functional specifications into technical specifications Provide custom solutions & work w/Enterprise Architect to ensure that technical solutions & designs follow architectural Integrity & uniformity Work w/other team members to complete integration tests on custom solutions & participate in reviews of code developed by third party developers Must have Bachelor's Degree in Computer Science Computer Engineering or related field Must have 5 yrs software development experience w/ Java, 4 yrs exp w/ Adobe Experience Manager (AEM) using OSGI Adobe Analytics CSS & Javascript & 2 yrs exp w/AEM Infrastructure maintenance using Redhat Linux, Apache HTTP Server, AEM Dispatcher, AEM Publisher & AEM Author Exp may be gained concurrently Email resume to humancapital@rallc.com No calls

Administrative Assistant
High School Diploma Req $40 622/yr E/T Resume to Seunghyun Nam Alisha & SH Investment, Inc. 6301 Beach Blvd #304 Buena Park, CA 90621

Sales Engineer provide technical support to sales team 40hrs/wk, Send resume to Neotec USA, Inc. Attn: HR, 20280 S. Vermont Ave, Ste 200 Torrance CA 90502

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My Kind of Town

Reflecting on the Costa Mesa Dana Rohrabacher leaves behind

BY JIM WASH BURN

A couple of Saturdays ago, a friend was walking his dog and had to call me: "Dana's having a yard sale!"

His neighbor, our former congressman Dana Rohrabacher, was even selling his surfboard, he said. This was mid-afternoon, and by the time I drove by, there was nothing left but a heap of detritus pushed to one side of the yard, Dana was in a red MAGA hat chatting with a neighbor on the lawn.

I'd already driven the main drags that morning looking for yard sales, but I had seen no signs for his, maybe he used all his poster board on the thousands of campaign signs left littering our town after the election. It's a shame I wasn't at the sale in time; I would love to have bagged the Surfin' Statesman's board. I don't surf, but I thought it might inspire me to, since Dana on the board, surfers have told me, hadn't set too high of a standard to live up to.

Maybe with his move to Maine, Dana will become the king surf rat of Chowdertown. It is an odd thing, this guy who was so deeply committed to his district during the election, yet, as soon as he lost, announced he was moving as far away as one can in the contiguous United States.

Those of us whom he's leaving behind will have to console ourselves with the sunshine, grunion runs and such scant pleasures as can be eked from our local communities.

I've lived in Costa Mesa for nearly all of my adult life. I spent my high school and truncated college years in Newport Beach, where it was pretty much a given you'd migrate to the cheaper rents and livelier life of Costa Mesa.

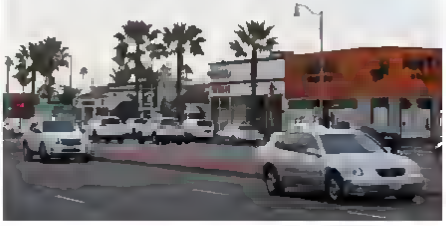
When I lived in Newport, you had to head to Costa Mesa for anything fun, be it hippie record stores, pawnshops with cheap guitars, or just to get a damn bear claw or fast-food burger.

Costa Mesa was decades away from claiming its "City of the Arts" title, but it had its own drive-in theater and South Coast Repertory was doing Kurt Vonnegut plays out of a storefront on a run-down strip of Newport Boulevard. There was a topless bar on 17th Street, while Zuver's gym displayed a collection of giant-sized telephones, dumbbells and such on a residential street.

MID-CENTURY MODERN

PHOTOS COURTESY ORANGE COUNTY ARCHIVES

THEN . . .



. . . AND NOW

Later in the '70s, the city made a drive to get more normal. On Superior, there was Ali the Arc Welder, who made huge metal sculptures, some of them displayed in midair, hanging on a wire from a crane. He said it was art; the city said it was a dangerous eyesore. A long court battle's conclusion spurred Ali to buy a motor home and quit Costa Mesa, he said, to go look for America.

Then we had the Cuckoo's Nest on Placentia. When the fare there shifted from KMET-style rock to punk, and patrons began warring with folks from the adjacent cowboy bar, the city shut it down, too.

Then came the vanilla years, of indistinguishable strip malls, chain restaurants, condos and attempts to "reinvent" the town as something utterly lacking in invention.

When did things start to change for the better? I'd say it was when Taco Mesa opened in 1991, turning a shuttered Taco Bell into an oasis of Mexican food that was authentic *and* creative and flat-out better than most sit-down establishments. Around the same time, Diedrich Coffee on 17th was sneaking in bands such as Bazooka for shows.

The hipsterization of Costa Mesa began in earnest when the Lab anti-mall and Memphis Cafe opened on Bristol in the mid-'90s. Up to that point in our history, things for the most part were just what they were. Memphis opened in the husk of the old King's Inn bar, and if that older incarnation resembled a dank box held together with nicotine tar where you'd have a sticky teriyaki burger with your Schlitz, it's because God had made it that way.

The vibe replacing that, which has spread block by block throughout the town, is a decidedly self-conscious one, with entrepreneurs creating not so much a place as a statement. If there's a prevailing theme, it's mid-century modern, a great look because it hearkens to a relative high point in our past and because, back when the look was born, it was "futuristic," suggesting not only that humanity had a future (not an assumed thing back in those days of nuclear stand-offs), but also that it would be playfully stylish. Depending upon the mood of your clientele, the look could be either seen as evocative or ironic. You can't go wrong!

Though the retro-future is getting a little threadbare these days, the hipsterization of Costa Mesa has worked pretty well for me. Within easy walking distance, we have a wealth of eating experiences to choose from, and I'm okay with everything being artisanal and drizzled with fairy dust if it expands the choices for an organic, lactose-belligerent, gluten-eschewing consumer like me.

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